





# CHURCH OF THE SAVIOUR OF RIBAS

CELORICO DE BASTO

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**OF THE SAVIOUR**  
**OF RIBAS**

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Plan.

## HISTORICAL SUMMARY

In his work *Corografia portuguesa...*, Father António Carvalho da Costa developed the history related to the foundation of the Church of the Saviour of Ribas rather thoroughly. However, the narrative collected its information from the chronicle of the Canons Regular of Saint Augustine by Brother Nicolau de Santa Maria (1668), whose laudatory content was transferred between both its editions, in other words, from the one from 1668 to the one from 1706. Let's distinguish what Father António Carvalho da Costa wrote:

“This monastery that was first founded in a Chapel of the Saviour of the World, home of a Hermit; and while the Archbishop of Braga João Peculiar was visiting that “comarca” [a type of Portuguese administrative and judicial division], and receiving information on the many miracles that this holy image was performing around those places, he built a Church and Monastery of Saint Augustine in that Chapel around 1160, and ordered the Venerable Father Mendo to come from the Convent of Santa Cruz of Coimbra to become his canons' first Prior; this was a religious man of great virtue, who died in 1170 and was buried in the Monastery's cloister (...)” (Costa, 1706-1712: 145-146).

425

Despite the fact that this narrative includes topics common to other foundations (the bishop that seeks the miraculous place, the hermit chosen to show the signs, etc.), it does present a few interesting data on the foundation of a church. First of all, the hermitage as the origin of the chapel according to its sanctuary typology – spaces that were later turned into a cenoby for the Canons Regular. It is, therefore, in the context of this hermitic movement associated with “the progress of the repopulation in the Northern area of the Country” (Mattoso, 1997: 103-145) that we should understand the foundation of the Church dedicated to the Saviour, in the 12<sup>th</sup> century.

In a first stage, this would have been a minor building exclusively intended to protect the “holy image”, whose category we weren't able to assess, i.e., if it was a totemic sculpture or a painting with an apotropaic nature. In any case, it was famous enough to attract common people and even the archbishop said to be visiting its domains. It would be interesting to know the iconography of such a representation: if it was the Judge and Justicer *Pantocrator*, or the Good Shepherd *salvator mundi*. The image could help us understand who was actually worshipped in this chapel, if Christ or even a holy figure that the Church tried (and is still trying) to model, thus avoiding the Son of God to be called “Holy”, given that He takes part in his Father's divinity. Nevertheless, throughout the Middle Ages and even long after that period, that name remained, being humanised in the representation and veneration that, together with all the male and female saints, is still worshipped in altar and altarpieces of churches and chapels<sup>1</sup>.

<sup>1</sup> Pierre David (1947: 208) drew our attention to November 25<sup>th</sup>, the date mentioned by certain Hispanic calendars as the day of the celebration of the festivity of *sancti salvatoris*, which had no association with the life of Christ. Could, in some cases, the Holy Saviour be an obscure saint or martyr incorporated by the Iberian books of sermons? The dedication to the Saviour was mainly used in larger cathedrals and churches after the 6<sup>th</sup> century and the Clunian movement was the major responsible for the dissemination of this invocation (David, 1947: 226).

Although 1160 is a year that should be considered with the caution that sources from the memorialist kind deserve, it is likely that around the mid-12<sup>th</sup> century there was already a structure suitable to accommodate the prior Mendo, a venerable man who came to take possession of the old hermitage (or, at least, to reform it). However, we find it odd that both the inquiries conducted in the following century (1220 and 1258) do not mention the monastic nature of the space, or refer any interferences by the Canons Regular. In 1220 it is only mentioned that the Church was not under the Royal Patronage, and one of the witnesses from 1258, João Pires de Ribas, asserts that “it belonged to knights and governors” (Lopes, 2008: 212). Would these governors be the ones from Santa Cruz of Coimbra<sup>2</sup>?

Whoever its patrons were, the fact is that the incomes of Ribas were tempting, to an extent that, in 1320, the Church contributed with 350 Portuguese “libras” [former Portuguese currency unit] to aid the Crusades (Almeida & Peres, 1971: 107). At the time it was part of the assets of the Order of Christ, to which it belonged during the following centuries.

In fact, although the chronicler Friar Nicolau de Santa Maria ascribes the foundation of the monastery and Church to Canons from his order, the truth is that, in 1565, they were under the ruling of a commandery. This date marks the exhumation of the body of Mendo (as a result of a building campaign?), a fact that was apparently seen by commander Rui de Melo with great controversy and commotion<sup>3</sup>. What he saw and ordered to be written down (apparently by the hand of an apostolic notary) deserves the transcription:

“When the monument was opened, a very gentle odour came out of it, and the body of the Blessed Mendo appeared; it was all organized, but it was worn out down to the knees having nothing but bones, and from the knees down his legs were intact and with flesh, inside scarlet socks and wearing shoes on his feet; everything was looking as new as if it had just been put on. How pleasant was it, that feet which never made a move other than to serve God were incorruptible” (Santa Maria, 1668: 331)<sup>4</sup>.

The chronicle adds that the fame of such great wonder spread across the region and soon there were people coming “to see and worship those holy feet” (Santa Maria, 1668: 331). This discovery, which we may include in a series of inventions or *inventia* of holy bodies, was an opportunity for the old mother-house of Santa Cruz to arrogate to itself the right of claiming or reclaiming the Church that was under the ruling of a commandery. With the help of Rui de

2 The author of the article on “Ribas” in the *Grande enciclopédia portuguesa e brasileira* had already found it strange that there weren’t any references to the monastery and asserted that it could be an Augustine collegiate church, mainly due to the number of properties that were under the direct control of the Church, which represented enough assets to support the community (Correia et al., 1965: 514-515).

3 Rui de Melo or Rui de Melo Pereira was the son of Francisco de Melo, a commander of the Order of Christ and his wife Beatriz de Barredo. On his father’s side he was related to the commanders of Pombeiro (Gaio, 1938-1941).

4 Close to the year when this work was published, but slightly earlier, we have the Jorge Cardoso’s work (1666: 841, 846), *Agiologio lusitano*, which contains information on the “blessed” Mendo, “a man of recognised virtue”. However, the oldest reference we find to the exhumation and to the miracle of incorruptibility dates back to 1624, by the Canon Regular Gabriel Penotto (1624). The chronicler narrates the invention according to the terms already described, with reference to the undated sepulchral inscription: “Hic jacet D. Menendus huius monasterij Prior, qui nunquam dum vixit, pedem moiut, nisi ad obsequiam Dei” (Penotto, 1624: 505).

Melo, perhaps moved to piety by the discovery, the Prior General of Santa Cruz approached Pope Pius V (p. 1566-1572), striving to return Ribas to the House of Coimbra. He was faced with the opposition of Cardinal Prince Henrique who warned him: “not to talk about that subject anymore, because that Monastery was forever united with the Commands of Christ” (Santa Maria, 1668: 332). It seems that this categorical denial caused such a strong impact on the prior’s personality that led him to die “of grief” in 1566. Despite the importance of the discovery, the worship almost disappeared. Francisco Craesbeeck, who only refers the existence of a tooth from the presumable blessed man (which would grant protection against the bites of mad dogs) (Craesbeeck, 1992: 360), says that he wasn’t able to locate the grave and points out a few inaccuracies in the chronicles on the content of the vanished inscription. That being said, the epigrapher Mário Barroca got to the point of questioning the existence of the tombstone that, supposedly, marked prior Mendo’s date of death and place of burial (Barroca, 2000: 345).

In 1617, the rents of the commandery of Ribas de Basto amounted to 215 thousand “réis” [former Portuguese currency unit] (Ordem de Cristo, 1671: 258).

Around 1727, when the author of *Memórias ressuscitadas...* went through Ribas, he still saw the ruined monastery, a few paintings and the inscription that is supposedly associated with its foundation, which we shall mention further ahead. Diogo de Sá Correia e Benevides was the commander at the time<sup>5</sup>. The memorialists from 1758 do not mention the history of the Blessed Mendo and not even the monastery’s ruins<sup>6</sup>, just a few illustrious men who honoured the name of Ribas through their trades (associated with literature, religion and weaponry) (Lopes, 2005).

427



Aerial view.

<sup>5</sup> He was the third Viscount of Asseca, the grandson of the famous Salvador Correia de Sá e Benevides (1602-1688), one of the heroes of the Restoration who helped to reconquest a few fortresses and territories for the Kingdom of Portugal, namely Angola and São Tomé and Príncipe.

<sup>6</sup> Pinho Leal (1878: 177) who, in some cases, visited the places he described in his notes (most of them full of inaccuracies) tells us that, in the second half of the 19<sup>th</sup> century, part of the monastery still existed, working as the parish priest’s residence; “the rest had been demolished”.



General view.

## THE MONUMENT IN THE MEDIEVAL PERIOD

The Medieval architectural construction of the Church of the Saviour of Ribas is still rather well-preserved, in other words, it is perfectly legible from its outside. We use the word Medieval taking into account the chronology suggested by its decorative and structural elements, but also by an inscription that confirms such chronology.

Once again, we stand before an architectural specimen that, using a definitely Romanesque taste and “know-how” as a starting point, shows us how shapes endure over the centuries. Hence, although in historiographical terms it has been mentioned that this Church, prior to being Romanesque, belongs to the family of the so-called “rural Gothic” style (Almeida, 2001: 124), we are sooner led to assert that we stand before a material proof of the “resistance” of shapes that still manages to be receptive to new ideas. Let us see.

We will start with the inscription that was studied in depth by Mário Barroca (2000: 1954-1956): “[... era:] M<sup>a</sup> : C<sup>a</sup> : C<sup>a</sup> : C<sup>a</sup> : [VII<sup>a</sup>:] / [...] T : ISTE : FECIT : / [...m<sup>a</sup> : clitis : mlvii :]”.

This is a commemorative inscription associated with the completion of the Church of Ribas or of some of its building stages, which is engraved in an ashlar reused on the Church’s bell tower (being adjusted to work as a weight in the clock system, although it’s currently a loose piece) (Barroca, 2000: 954). Just like the expressions “fundavit”, “Fundata”, “Fundatus”, “Fundare” or its variations “Cepit Edificare”, “Incepit Edificare”, “Iecit Fundamenta”, the expression “fecit” is generally used in association with the foundation of temples (Barroca, 2000: 310-311).



Bell tower. Loose stone. Inscription.

However, since this epigraph is nowadays seriously mutilated, having been reduced to a cylindrical shape, the reconstitution of the original text has been based on the reading presented by Francisco Craesbeeck (1992: 361) in 1726<sup>7</sup>; at the time, the inscription was embedded on the south wall of the nave, between the lateral door and the chevet, as the memorialist tells us (Barroca, 2000: 954). According to Mário Barroca, the removal of Romanesque ashlar might have only been justified by the installation of the lateral altarpieces of the nave, close to the wall of the triumphal arch, since it became necessary to build in their backsides into the wall itself. So, it was around this time that the inscription was left as a loose piece and probably placed in the churchyard because its ashlar “featured a few letters” (Barroca, 2000: 955). This ashlar ended up being one of the chosen blocks when it became necessary to carve the weights for the clock.

Therefore, we know that, in Ribas, there was surely an intention to document, either the completion of the Church or of some of its building stages in the “Era of 1307”, i.e., in 1269. So, we stand before a proof that was dated in a later period, already within the second half of the 13<sup>th</sup> century. In the Church of the Saviour of Ribas, the receptiveness to the new ideas brought by the Gothic period is shown in this inscription, not just through its palaeography, which is characteristic of this period, but also by the fact that it mentions the construction as “iste fecit” (Almeida, 1978: 258).

Besides, as we have seen before, although Ribas is considered as the seat of a monastery of Canons Regular, the truth is that the first document referring the existence of this Church – simply as “ecclesiam of Ripis” – dated back to 1240 (Barroca, 2000: 956). In other words, and since we know that the construction of a Romanesque church usually began by the chevet and that, once this was consecrated, it would be possible to celebrate mass and other offices while the building works continued in the nave, and taking into account the epigraph’s location suggested by Francisco Craesbeeck, we could suggest that, in 1240, the chevet of Ribas was already built in order to be considered a House of God. Or, alternatively, at that time there was still some other earlier temple that was later replaced by the current one. However, the uniformity of the construction of Ribas, which is extremely homogeneous in terms of its wall faces (composed of well-cut square-angled ashlar that form rows with very regular dimensions) and its decorative elements – among which prevails the use of the pearl motif, as we shall see ahead – leads us instead to suggest that this epigraph records the completion of the construction of the existing Church and replaced the one that was mentioned in the document from 1240. It seems to us that twenty nine years is too much time to build such a homogeneous construction, which looks more like it was built in one go, without significant interruptions which could leave scars on the building’s walls or showed – through variations in its decorative elements – the existence of several campaigns or the intervention of different “ateliers”. Then, in 1269, this epigraph was carved in one of the Church’s internal ashlar, which was removed in the Modern Period.

The south elevation is the one that provides us with more information to support the theory related to the good pacing of the construction works in Ribas, given that several structures

<sup>7</sup> Currently we are only able to read the second line and the lower third of the first line’s central part: “[Era] 130[7][...]Iste Fecit” (Barroca, 2000: 954).

– among which we highlight the sacristy or a chapel – were placed against the opposite elevation in the Modern Period. These outbuildings create a continuous line with the tower itself, preventing us from examining the Romanesque wall in its entirety or knowing how its portal would have looked like. So, on the south side, halfway up the wall, there is a continuous drip-course that, together with the corbels placed beneath, confirms that the lateral portal was once sheltered by a porch-like structure which, for being built using ephemeral materials, naturally disappeared. Hence, this portal, which is inscribed in the thickness of the wall, tells us about the acceptance of new formulae in Ribas: the corbels rest on the walls and support a flat tympanum – an element of resistance –, surrounded by a rather pointy broken archivolt that shows a series of pearls – another element from the resistance period – on the chamfer. The “loose spheres [and] high relief” are one of the motifs identified with the “no. 12”, in the inventory drawn up by Joaquim de Vasconcelos (Vasconcelos & Abreu, 1918: 70), which proves their popularity among those who worked in Romanesque constructions built within the Portuguese territory. And in Ribas, a rare case in our Romanesque architecture – either from the main period or from the resistance period –, we see a constant use of this motif, which also appears on the two archivolts of the main portal and decorating the wide crevice that surmounts it; on the cornices of the main façade’s gable, of the triumphal arch and of the chevet’s back wall, as well as along the lateral cornices of the nave and apse. The fact that most of the Church’s corbels are flat confirms the late nature of the construction of Ribas. While we find the very few ornamented corbels of this Church in the chancel, it is significant that the motif that succeeded the most was precisely the one of the isolated pearl.

430



South façade. Nave. Portal. Archivolt. Pearls.



South façade.



East façade.



South façade. Chancel. Corbels.

This decorative motif, with a clear Romanesque flavour, which is so repeated in Ribas, asserts itself here as an element of the resistance period and should be understood within the scope of the inspirational impulses of a local workshop that was surely located away from the main artistic centres of the time. The use of the broken arch should not be interpreted here as proof of a late construction because, as it is known, this was also used during the main Romanesque Period. The narrow crevices that illuminate the nave's interior, opened on the side elevations above the cornice, and the apse's back wall are surely other elements from the resistance period. But it is precisely in the flat corbels and layout given to the portals that we find that idea of acceptance of new ideas we have mentioned before.

The main portal, as we have already said, is composed of two broken archivolts decorated with pearls. By being inscribed within the thickness of the wall, it is diametrically opposed to the model that was most disseminated throughout its coeval specimens from the Sousa basin, which also reached as far as the Tâmega basin; that model sought to create monumental portals by opening them in protruding volumes, which gave them an increased depth. We may remember the examples of Travanca (Amarante), Paço de Sousa (Penafiel) or Airães (Felgueiras), just to mention a few. The columns, featuring a cylindrical shaft, are narrow and elegant, as well as the echini of their capitals, which have attached foliage in relief; this foliage is not very bulky and its composition includes pearls that, in this case, considering they are aligned with the ones from the archivolts, create a clear sense of continuity. The tympanum, resting on corbels decorated by a rosette with an emphasised relief, shows an incised cross, already of the fleury type. Speaking of crosses, the terminal crosses of the nave, the ones on the main façade and on the gable of the triumphal arch are quite original due to the raised nature of their stipes that end in a circle with a pattée carved cross.

431



South façade. Nave. Portal.



West façade. Portal.

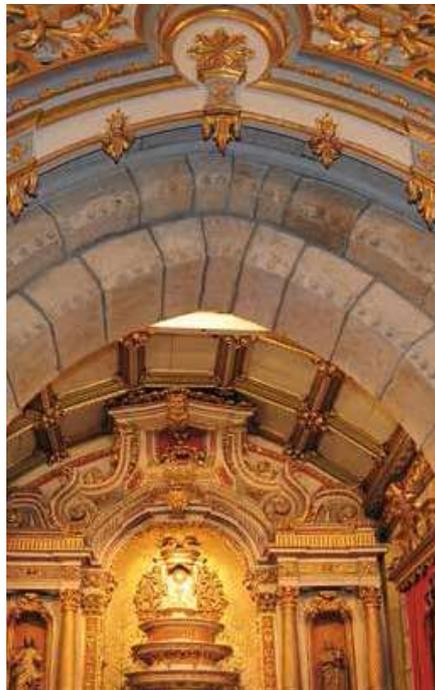




Churchyard. Font.

Still outside, the font, on a corner of the landscaped churchyard, also seems to be of the Romanesque Period. The circular bowl and pedestal are plain.

The internal space of the Church of Ribas does not convey a Romanesque atmosphere any more. Although we find exposed granite on the walls, the space is dominated by woodwork, which is already polychrome and has a recent chronology, as we shall see further ahead. The only element that refers us to the Romanesque Period is precisely the triumphal arch, which gains a monumental character due to the large carved pelmet which followed its design. As we have mentioned before, its two broken archivolts are decorated with the spherical motif on the chamfer. However, here we are faced with a noteworthy and extremely original feature: there is an approximate repetition of the portal's layout, in terms of its capitals, despite the fact that the motif of the pearls does not extend itself over them. While the triumphal arch has no impost, on the Gospel side of the chancel arch we can see an impost composed of a round shape sided by spheres, a motif that extends itself as a frieze along the surrounding wall, on the side facing the chancel. On the Epistle side, the presence of Classical mouldings leads us to assume that there might have occurred here some kind of change in the Modern Period, maybe during the campaign that opened a rectangular window on the same side of the chancel's wall. The motif sculpted on the keystone of the arch's inner archivolt, on the side facing the nave, which we think is an eagle with its wings open, is also quite original.



Triumphal arch.



Triumphal arch. Voussoirs, imposts and capitals.



General interior view from the nave.

434

## THE MONUMENT IN THE MODERN PERIOD

In 1726, the organization of the inner space of the Church of Ribas was slightly different. According to Francisco Craesbeeck's (1992: 361) words, we know that, besides the consecration crosses and the inscription he published, there was a "grave painting of the visitation of Our Lady, by the famous Arnaut"<sup>8</sup>. This author did not leave us any more information on the Church. The information written down in 1758 gives us more clues on the organization of the interior space of the Church during a previous period to the one when the existing altarpieces were designed. According to the parish memoir there were, in the parish Church – whose "patron saint is the Holy Saviour of Ribas" –, four altars: the largest one, dedicated to the patron saint, was where the Blessed Sacrament was placed; "the second was the one of Our Lady of the Rosary, located on the North side; the third was the one of Our Lady of the Valley, located on the East side; the fourth was the one of Our Lord of the Passion, which is facing the East" (Capela, 2003: 251).

Currently, the layout of the four altarpieces remains the same, despite the fact that the invocations they worship have been changed and that there is reference to one more altarpiece in the early 20<sup>th</sup> century. In fact, in 1911, following an inventory of the Church's immovable assets and furnishings, as a result of the Separation Law, the titles were already different from those in the 18<sup>th</sup> century<sup>9</sup>. Besides the major altar where the images of the Saviour and of Our

<sup>8</sup> Francisco Craesbeeck referring to Manuel Pinheiro Arnaut, a drafter from the 17<sup>th</sup> century? Please see Pamplona (2000: 141).

<sup>9</sup> PORTUGAL. Ministério das Finanças – Secretaria-geral – Arquivo. Comissão Jurisdiccional dos Bens Culturais, Braga, Celorico

Lady of Grace were displayed, there was the one of the Sacred Heart of Jesus (whose invocation replaced that of Our Lady of the Rosary)<sup>10</sup>, the one of the Sacred Heart of Mary (built to replace the one that had been dedicated to Our Lord of the Passion)<sup>11</sup>, the so-called altar of Our Lady of the Rosary and the so-called altar of Sorrows; the latter probably refers to the chapel adjacent to the north wall of the Church's body<sup>12</sup>. From the series of imagery pieces that are also worthy of highlight, we point out the sculptures of the Blessed Saviour (a work from the first half of the 18<sup>th</sup> century, made of upholstered wood with puncture and graffiti), Our Lady of the Valley (from the 18<sup>th</sup> century, made of polychrome, gilded and punctured wood) and Our Lady of the Rosary (from the 18<sup>th</sup> century and particularly significant in terms of its Baroque grammar, which was only affected by the repaintings it was subject to).



Chancel. Main altarpiece on the Gospel side. Sculpture. The Saviour.



Chancel. Main altarpiece on the Epistle side. Sculpture. Our Lady of the Valley.



Nave. North wall. Altarpiece. Sculpture. Our Lady of the Rosary.

In terms of woodwork, we should emphasise the good quality of the artisans who built the large altarpiece, on clear Mannerist grounds and spirit, despite the fact that it was deeply marked by later additions intended to be of revivalist nature and sought their inspiration or model in the Baroque style. In fact, all the remaining ornamentation in terms of the altarpiece, the pelmets and the coating of the chancel arch shows a permanence of styles that marked, both the 19<sup>th</sup> century and the 20<sup>th</sup> century, and that were kept by the hands of local or regional

de Basto, Arrolamento dos bens culturais, Ribas, Liv. 14, fl. 155-157, ACMF/Arquivo/CJBC/BRA/CEL/ARROL/020.

<sup>10</sup> The image was still worshipped in this altar together with the one of Saint Sebastian, which are both made of wood (idem, *ibid*).

<sup>11</sup> In this altar, besides the main image, the invocations of Saint Anthony and Saint Lucia were also worshipped. Currently, this is the only surviving image in this location, together with Saint Barbara (idem, *ibid*).

<sup>12</sup> A construction that was built after 1758, since it is not mentioned in this year.



Nave. High choir and roof.

436

artisans who intended to imitate or recreate already-known patterns. In that sense, we cannot consider the altarpieces that were built along the body as “revivalist elements”, because they are works that contain a certain idiosyncrasy: the reuse of earlier structures, the use of pastiches and the standardisation of the ensemble through the use of polychromy and gilding. The chronology of these structures allows us to assess the major change that the integrated assets of the Church of Ribas underwent at the turn of the 19<sup>th</sup> to the following century, despite the absence of documentation.

The work of the nave’s coffered ceiling also deserves to be mentioned, as well as the choir’s balustrade, composed of balusters with a circular plan, arranged in three sets of eight balusters each, alternating with four balusters with a square plan and botanic ornaments.

On the outside, we should mention the construction of the bell tower that, despite being inconsistent with the Church’s dimensions and volume, is a structure with its own value, “with good” proportions, developed in three different levels: a ground floor, with an access door and a large window; two intermediate levels (with the clock on the smaller one and the bells on the larger one); and, finally, the upper level, marked by the pear-shaped spire. This is a work from the second half of the 18<sup>th</sup> century.



North façade. Bell tower.

## CONTEMPORARY INTERVENTIONS

Due to the fact that it has not been classified yet, the Church of Ribas has not been subject to interventions by the relevant state bodies. The preservation works carried out in 1970 and in 2000/2001 were conducted under the parish's own responsibility. In the former, the Church's wooden floor was replaced and, in the latter, quite elaborate, the Church was subject to several general preservation works<sup>13</sup>.

In 2012, when we visited this Church in the company of the researcher Paula Bessa, we managed to identify a series of reasonably well-preserved mural paintings in the chevet, behind the larger altarpiece. It was possible to recognise, at the centre, a large-sized image of a *Saviour* (from the Resurrected Christ/Saviour type), with a depiction of *Saint Catherine of Alexandria* on his right, and what could be part of an *Annunciation* scene on his left.

Considering it became part of the Route of the Romanesque in 2010, the Church of the Saviour of Ribas will surely be protected by different mechanisms that, according to our belief, may lead to its classification. [MLB / NR]



Chancel. Back wall on the Gospel side (behind the main altarpiece). Mural painting. *Annunciation*.



Chancel. Back wall on the Epistle side (behind the main altarpiece). Mural painting. *Saint Catherine of Alexandria*.

<sup>13</sup> These works included the replacement of the roofs and the renovation of the north wing, that is, of the adjacent outbuildings. New stained glass panels were installed and the outside was cleaned (the Church walls, we believe, judging from the patina's soft tone); the churchyard was also improved (Dinis, 2001).



## CHRONOLOGY

12<sup>th</sup> century: probable existence of a hermitage where the Saviour was worshipped;

1220: the inquiries of King Afonso II mention that the Church of "Saint Saviour of Ribas" was not part of the royal patronage;

1258: the witnesses of the inquiries of King Afonso III mention that the patronage of the Church of Ribas belonged to a few knights and governors;

1269: probable date of construction of the existing Church;

1320: the Church of Ribas pays a tax of 350 Portuguese "libras" to support the Crusades;

1565: the date suggested by tradition for the exhumation of the body of the blessed Mendo, who would have been buried here in 1170;

1726: the only trace of the worship of blessed Mendo is the tooth that was used against the bite of mad dogs;

1758: the Church had four altars and there is no mention to traces of a cloister and/or monastic outbuildings;

1878: Pinho Leal states that part of the monastery still existed and worked as the parish priest's residence;

1970 and 2000/2001: building works in the Church, made at the parish's expense, are documented;

2010: the Church of Ribas becomes part of the Route of the Romanesque.

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440

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